

NEW PUBLICATIONS.

GARIBOLDI'S NOVEL.

THE RULE OF THE MONK; OR, ROME IN THE NINETEENTH CENTURY. BY GENERAL GARIBOLDI. 8vo. pp. 108. Harper & Brothers.

Gariboldi has not employed his spare moments to quite as good purpose as another great captain. Julius Caesar, he has produced a book thoroughly characteristic of himself, and freely expressing his personal and political opinions. As a novel it is what everybody probably expected it would be—a hopeless failure—for it has neither probability, plot, consistency, orderly arrangement of incidents, nor development of character. A novel, however, is the last thing he cared about producing. His design was to stimulate sympathy for the liberal cause and hatred of the Pope and the King by a series of highly-colored pictures of Roman perfidy and tyranny, the crimes of priests and monks, the cowardice of Italian Moderates, the treachery of Victor Emmanuel, and the many virtues of the Roman democracy. He has written for an English market, and the book, as we have it, is reprinted from an English translation of the manuscript, made, we believe, by the wife of Colonel Chambers. This probably accounts for the introduction of two English characters, a sailor lad called Jack, who lingers up his trowsers whenever he speaks, and a beautiful young lady named Julia, who, after a practical collision, as the General assures us, among handsome English girls of good family, safe about the Mediterranean in her yacht, with no other companion than the crew. It is needless to say that both these interesting Saxons are devoted friends of the Roman revolutionists. The other characters include several fine young conspirators of the usual type, and two high-toned bandits who, despite the prejudices of society against their profession, are the nobiest and best men in the world.

The scene of the story is laid principally in the Roman States in the years 1856 and 1857. The first incident is an attempt by Cardinal Procopio, the most lascivious of all the Pope's favorites, to abduct the beautiful Celia, daughter of the sculptor Manlio. He gets possession of the girl, and with the aid of his satellites, Gianni and Father Ignazio, is on the point of consummating his crime when rescue and retribution come in the following style:

"This sheet! thought I, is the secret staff, and how many black sheets have been committed to these laundry! All! poor wretches!—but if fancy you are reading this, let me be educated in asseems of purity when you place your children in my hands!"

Marzio continued: "The old goat walked before I followed, and the young girl crept up to the rear staircase below. 'I must arrange the order of march,' said I to myself, 'and make the old wretch pay.' I then desired my young companion to follow, and giving one tap with my little comedy to the abeas, said to her,

"I removed it, but saw nothing."

"To stir the bricks where the mortar looks damp."

"Taking hold of an iron bar from the bedpost, I began to move the bricks indicated, and discovered a ring in the wall which showed the existence of a trap. I lifted the trap, and was surprised to find a large room down in the very face of my dear one, who she uttered these words, and I assure you, captain, that my hand instinctively touched my dagger with a wild wish to revenge Nanna's wrongs."

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